

WHAT \$2,700 CAN BE MADE TO DO

Plans and Views of a Moderate Priced But Very Tasteful Residence—Details of the Finishing and Figures Showing How the Expense Was Distributed

In designing houses to be erected at a moderate cost the architect aims to avoid conventionalities, but is greatly hampered by the question of financial expenditure. As a rule, these moderate priced houses are built on the "straight up and down" plan, with square front and gable or sloping roof. Sometimes it is possible to break away from the conventional, however. The design here presented shows a house that can be duplicated for \$2,700. The house was built as a home for the architect who planned it—J. Sarsfield Kennedy of Temple Bar, Brooklyn—and is located on East Sixteenth street, Flatbush.

Two features will immediately commend themselves to the student of home building—the broad veranda and the circular bay. The veranda covers the front of the house as well as half of one side. It has a width of about nine feet, a high ceiling with sloping roof, and is closed—shingled on the outside. A more ideal place for the hanging of a couple of hammocks or the placing of a summer luncheon table cannot well be imagined. It is very roomy and even the little people in the house can here be provided for with swings, etc.

A Seven-Foot Cellar.

Beginning at the foundation, the cellar has a seven-foot depth, while the ceiling on the first floor is nine feet six, and on the second floor nine feet. In the cellar are located the ordinary cellar fixtures to be found in every house, besides a hot water heater. A hot air heater may be substituted, which would save \$150 in the cost of the heating apparatus. The walls are of field stone, hammer-dressed, and are of the regulation thickness of eighteen inches.

Resting on this is the superstructure of hemlock siding, paper sheathed and clapped except on the bay. The latter is shingled in order to avoid the making, by hand, of special clapboards at considerable additional expense. As will be seen by the photograph of the elevation, the second story of the house is also shingled.

Entrance to the third floor is in the center, with library to the right of the hall, stairway, kitchen, etc., in the rear, while on the left is the parlor in the bay and back of that the dining-room.

The general finish on this floor is oak—all the interior trim being detailed by the architect shows beautiful lines—plain, filled, oiled, varnished and rubbed down dull. The lack of gingerbread moulding and base gives an air of substantial solidity. Under the staircase a little cosy nook seat, with an abundance of sofa pillows and cushions, makes a comfortable as well as attractive resting place.

Parlor and Dining Room.

In the parlor, cornerwise from the entrance from the hall, is a handsome oak mantel with carved and fluted columns and mirror. An open hearth fireplace, with artistic tiling, lends a feeling of cheerfulness, and at the same time is a potent factor in the ventilation of the room. A plain green burlap wall covering with cornice and picture moulding, in connection with water-colored ceiling, harmonizes well with the dark finish of the oak.

The walls of the dining-room are covered to the chair rail with a deep green burlap, the wall above is finished in a rich red burlap to the picture moulding. This intersects a deep frieze in ornamental Renaissance detail which meets the ceiling, the latter being in imitation of grained oak—the whole making a pleasing contrast with the color scheme of the parlor.

The entrance hall leads back through a handsome grained arch to the stairway, which has a double landing. A feature of the hall is a large closet at the rear directly opposite the front entrance—the door to the closet being furnished with a full-length mirror, giving an appearance of great depth of perspective to the hall. Turned spindles and panels make an effective set-off to the stairway.

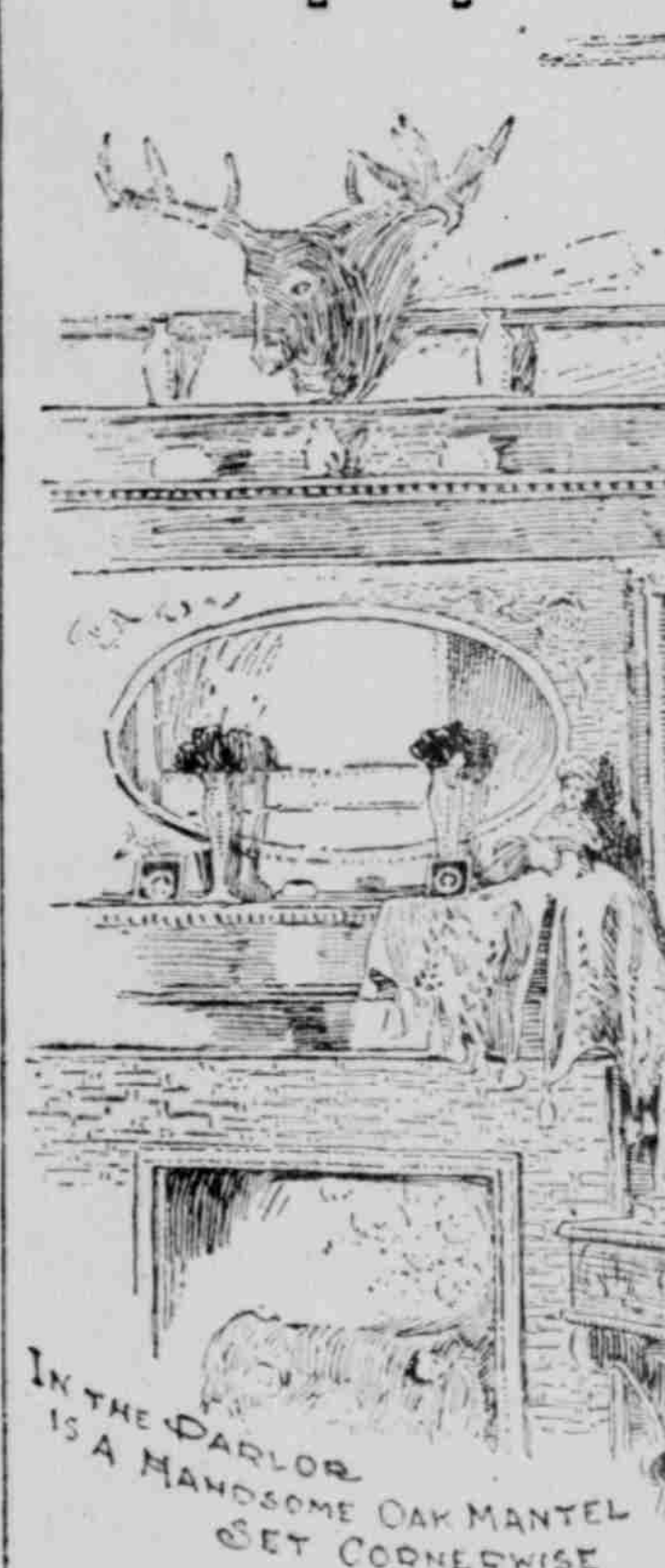
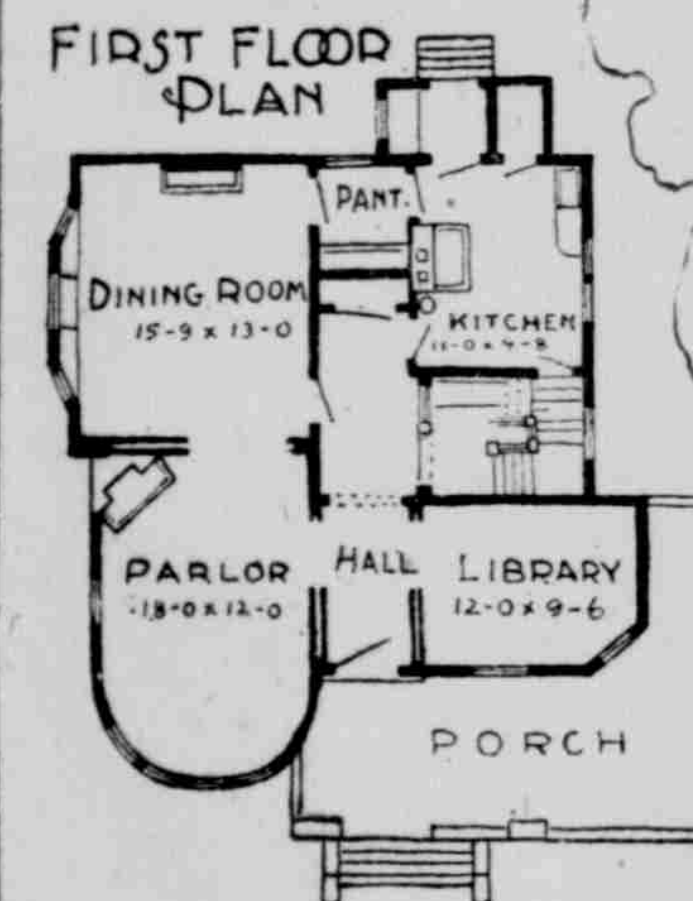
A hard maple floor, with plain pine woodwork and casings, oiled and varnished, is used in the kitchen. Here are also the white enamel sink, hot water tank for range, cupboards, closets, outside entrance to yard, etc., the pantry being at the extreme end of the kitchen and connecting with the dining-room by a passageway. This passageway, connecting by double swinging doors, acts as an air lock and keeps from the dining-room the objectionable odors from the cooking in the kitchen.

The Second Floor.

On the second floor the sleeping rooms are four in number. The ideal one is located in the circular bay. Here five windows give air and light; and, besides ample room for the bed, there is also sufficient space for a little sewing room in the circular part. With daintily, but inexpensively, papered walls and tinted ceiling, with a rug or two on the Georgia pine floor, and a few easy chairs in the bay, the whole ensures a feeling of rest for the weary home buyer at night and a most

pleasant outlook on the "madding crowd" for the housekeeper during the day. The hard pine floor, close jointed and oiled, contributes to the maintenance of the laws of hygiene, besides being an object of pleasure to the beholder.

The other sleeping rooms on this floor are arranged with a like display of taste. Each has its hard pine floor, no carpets, but a rug beside the bed that may be taken into the outer air each day. The woodwork is in clear pine, painted to match the color scheme of the room. The walls are



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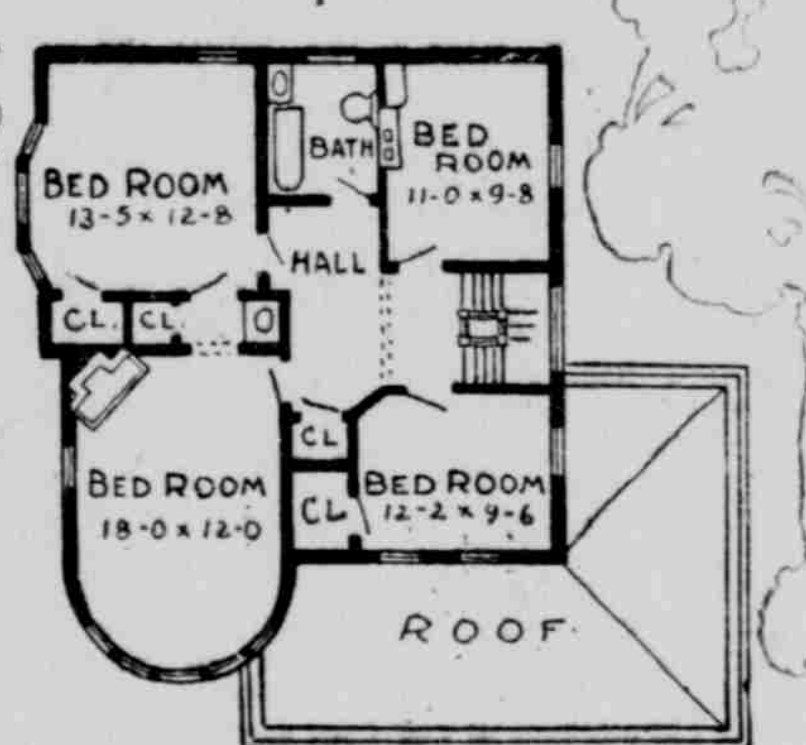
covered with a sanitary paper—the pattern varying in each room. The ceilings are tinted in corresponding color, and the judicious use of a few plastic ornaments adds to the effect. And it is in these rooms that the artistic ideas of the housewife may be shown to good advantage. A few little pieces of bric-a-brac, a figure or two, a bit of burnt wood or leather work easily give a spirit of content to the occupant.

Heavily nicked, open, sanitary plumbing is used in the bathroom, the tub being of porcelain and the lavatory of marble. A tiled floor and wax-coating and an abundance of light, with approved method of ventilation, assures not only guarding against the insidious sewer gas in the sleeping part of the house, but the absolute absence of the disagreeable attributes attached to the bathrooms in many modern houses.

An easy graded stairway leads to the attic, where several rooms for the help may be finished. These rooms may be made as pleasant and attractive as any other room in the house, all with good high ceilings and the benefit of an unobstructed circulation of air, and are by no means to be despised during the heat of summer. Steam pipes lead to these rooms, and in the winter they are as warm and cosy as they are cool and comfortable in summer.

All the bedrooms in this house are well supplied with closet accommodations, there also being a large linen closet in the upper hall. The two bedrooms on the left of the hall on the second floor are connected by an artistic arch with door at entrance to the rear room. For a suite or in case of illness this is a very desirable alteration from the stereotyped plan of each room separate in all respects.

Thirty-five hundred and fifty dollars were the actual expenses incurred in putting up this house, the figures being taken from the bill rendered by the contractors, but by omitting a few of what might be called the luxuries the same could practically be



SECOND FLOOR PLAN

Fitting Up a Library

"A Man" wishes help in fitting up a library, which is for work, but which he desires to have cheerful and comfortable. He says, "I am prepared to

spend some money upon it. The walls are papered in plain gray cartridge paper. The ceiling is creamy white with much plaster ornamentation. Exposure of the room is south-southeast, has long windows, high ceilings, a black marble mantel and oak woodwork."

Use white fishnet curtains, drawn back and tied with cords at either side at the windows. Over these use a drapery of straight hanging moss-green double-faced velvet. This is fifty inches wide, and can be bought for \$2 a yard. These should hang from a brass rod. The green, gray and white will be found a very pleasing and restful combination. Upon the floor use a large Turkey carpet in rich coloring. If it is difficult to find, or more expensive than desired, a central rug of Brussels carpet of mingled design will look well. This should show red, green and tan in the small figures. In front of the fireplace with the black marble mantel, place a black fur rug of Japanese goat skin. These are inexpensive, but very effective rugs.

The bookshelves for the room can be built in and should be finished with black stain. Oak furniture, of dull finish and darker tone than the woodwork should be used. A wide uphol-

stered couch might be built in under the window. This should be covered with a brilliant rug and have pillows in many rich, soft colors upon it. Raw silk and velvet could be the fabrics used, and the colors should be orange, dull blue, crimson and green. The lamp upon the study table should be chosen with great care, and the shade upon it would be effective either in crimson or orange. Engravings in plain black frames, together with rich paintings in frames of gold, would look well upon your walls. On the top of the shelves, steins and odd pieces of bric-a-brac could find a place. In one corner of these shelves stands a plaster cast of the beautiful headless Victory.

Improving a Bedroom.

"A Canadian Reader" says: "May I ask a few suggestions for a bedroom? I wish to decorate the room, which is 10x12, and has a bay window. I have just had a window seat built in. The front of the seat is stained golden oak. The furniture of the room is also light oak. The room faces south and has plenty of sunshine. Please tell me what to use for draping the windows and bed, and for covering the window seat. The room was papered last fall. The ceiling is cream with pink rosebuds scattered over it. The wall is painted gray-

Household Decoration

ELUCIDATED BY MARGARET GREENLEAF

green, the color of the border of the paper. Please tell me what color to use in the drapery, the kind of rug or floor covering, and what odd pieces to get, in order to remove my room from the commonplace."

French cretonne, with clusters of small pink roses and leaves on a white background, would be charming with the paper, of which a sample was sent. Make window curtains of white muslin, ruffled on either side, draped back, and tied with smart bows, also of the muslin. Make a 14-inch valance of the flowered cretonne to extend across the top of your window, and hang curtains at either side over the white muslin ones. Make cushions of this cotton for your window seat. This should be upholstered with plain green corduroy, choosing a color to match the darkest shade in your wall paper. Make a valance for your bed of the cretonne, and over this let the white muslin spread drop. This spread should be edged with a 3-inch fringe on three sides.

An attractive desk to match your furniture, some well-placed and filled bookshelves, with a steamer chair of the long variety, made of wicker and stained a golden brown, would be good additions to this room. For the chair, use pillows of plain color, one of green, one of old rose, and one covered with the cretonne. Tall crystal candlesticks, holding rose-colored wax candles with dainty green shades, would look well on your dressing table or mantel. Your rug should be either an Oriental one of subdued colors, or be made of Wilton velvet, showing two shades of old rose. I think delicate water colors, in gold frames, will look well upon walls the color of yours.

you wish to spend so much as their price entails, some good Oriental rugs for the floor. Three, or even two, of these will, if supplemented by a black fur rug, which is most inexpensive, give your room a rich effect.

If your paper is of two-toned crimson, linen taffeta, with clusters of peonies in shades of crimson and old pink, and with green leaves and stems showing against its tan background, would be most attractive. Use a cushion or two of this same material in the Hong Kong chairs, which I hope you will use here. These chairs do not actually require any finish, but they may be darkened and glazed by giving them a single coat of varnish which has been slightly colored with sepia (brown). If you prefer to use a figured tapestry upon your walls, choose a plain velour of velvet for your curtains, accentuating some shade in the paper.

For the living-room wall there is a green paper on the market which shows on shadowy background grape leaves and tendrils. It sells for 40 cents a roll. Use Madras curtains at your windows, white with figures in a shade of yellow that will go well with the wall covering in your dining-room, thus bringing the two into harmony.

The rug in this sitting-room should show some tans and greens in varying shades. A good quality of Brussels carpeting can be used for this, made up with a border. In your dining-room use much of delft blue in your decorative scheme. In plates, either the real or reproductions of the old Staffordshire ware will give good coloring. A variety of steins, beer mugs, Tobys of Dutch ware, Austrian glass, and highly colored English porcelain will look well, with a judicious mingling of old pewter, brass and copper.

If your pumpkin yellow paper is plain, or of two tones, use a conventional design of blue upon white for window curtains. There need be no other hanging used. Or, if the paper seems to require a plain color, use dull blue pongee, or plain linen taffeta of blue for these curtains.

The leather seats of your chairs should also be of blue.

Use plain double faced velour of dull yellow, almost brown, in your doorway connecting with the green living-room.

Redecorating a Bedroom.

Cora A. L. E. writes: "Having read with much interest your suggestions on household decorations, I have wondered if you would help me a little in fixing up my bedroom. The paper is yellow, like the enclosed sample. The furniture is black walnut. What color shall I use for the chair cushions, the curtain for the bookcase, shirt-waist box and a three-panel screen about five feet high? Would you use the same material for all, or would that be too monotonous?"

Use art ticking, white ground with yellow buttercups or roses upon it for your window curtains over white muslin ones, also to cover your shirt-waist box, and make cushions for your chairs. The design should show also some green leaves. Match the shade of green in silkline, 15 cents a yard, or thin silk at 30 cents. Full it upon the rods at the top and bottom of your screen. This will introduce a deciding note of color into your room. The art ticking costs but 25 cents a yard, and is a very good material. If you wish to use but one set of curtains at your windows, those of white muslin made with ruffles will look very well, and the art ticking can be used only for the cushions and shirt-waist box.

Cheap and Effective Draperies.

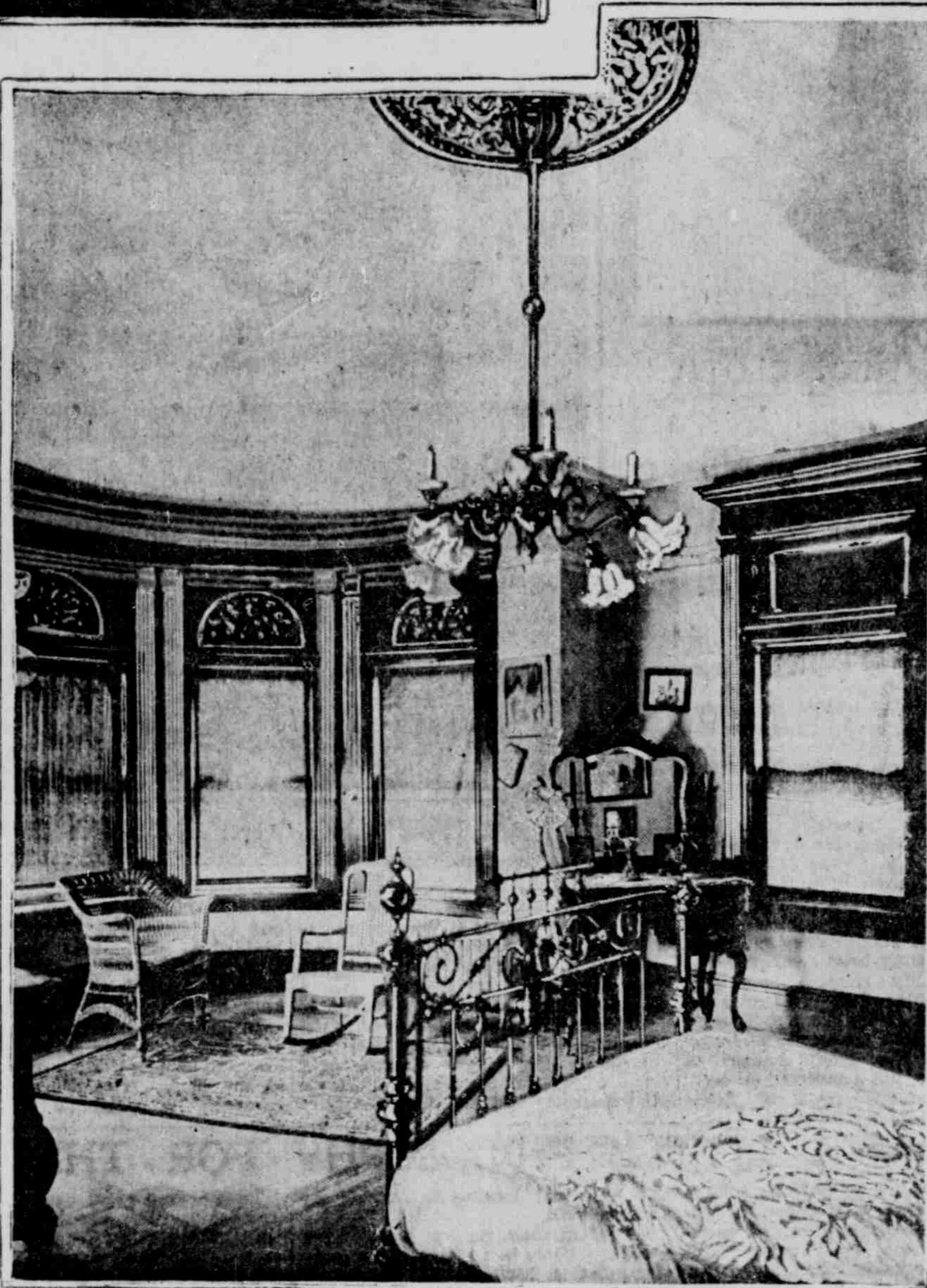
"Cotton Draperies" asks: "Will you give me some suggestions for inexpensive draperies and bed covers for several simple bed-rooms? Also, what is Chinese cotton, what does it cost and where can I secure it? I wish my rooms to have style and character, but can spend but little."

The Chinese calico or cotton is coarsely woven cloth, and has figures of dragons or birds or chrysanthemums, clouds or pine trees upon it. The blue is strong and deep, and the white very clear. It is as has been said to be, very decorative, and sells by the piece of from 10 to 13 yards for \$2.50. It can be bought at the large importing houses or direct from the Chinese merchants in cities which have a "Chinatown."

Dainty bedroom curtains and bed covers to match can be made from the pretty printed muslins which early spring each season finds upon the market. These made with three-inch ruffles up the front and caught back with strips of the material hemmed and tied in a smart bow are extremely pretty, and bed covers to match, made with a 12-inch flounce on three sides, go far toward making a bedroom attractive, however plain the furnishing, and even though the walls be white.

Last summer I visited a pretty cottage in the country where all of the bedroom walls were white, the house being just completed. Each of the four bedrooms was furnished, as far as curtains, bed and dresser covers were concerned, with flowered lawn. The rooms were charmingly designated by the flower in evidence on the curtains.

The rose room had a muslin used in it with shadowy pink roses and green leaves scattered over it. The corn flower room appealed to me particularly. The muslin here was very sheer, and the fringed blue flowers, with the bits of yellow showing at their hearts, were exquisite. The toilet set in this room showed the same flowers painted on the porcelain. Another room had nasturtiums and a screen of plain, strong yellow silk-line was used in it, and another scarlet poppies, in which room the woodwork was painted black. In all of the other rooms mentioned, it was ivory-white.



AN IDEAL BEDROOM.